Modern Architecture
AHST 3320-001
20705
Dr. Charissa N. Terranova
University of Texas at Dallas
Spring 2014
Monday-Wednesday 11:30-12:45
ATC 1.305

Capital Cities: Brasilia and Chandigarh

The Suburban Campus and Highway Aesthetic: Eero Saarinen

Visionary Tradition

tabula rasa urbanism

Monumental Modernism



Oscar Niemeyer, Congress Center, Brasilia, Brazil, 1956-65



Le Corbusier, Capitol Complex, Chandigarh, India, 1954-64



Mountains/waves/ women = curves.

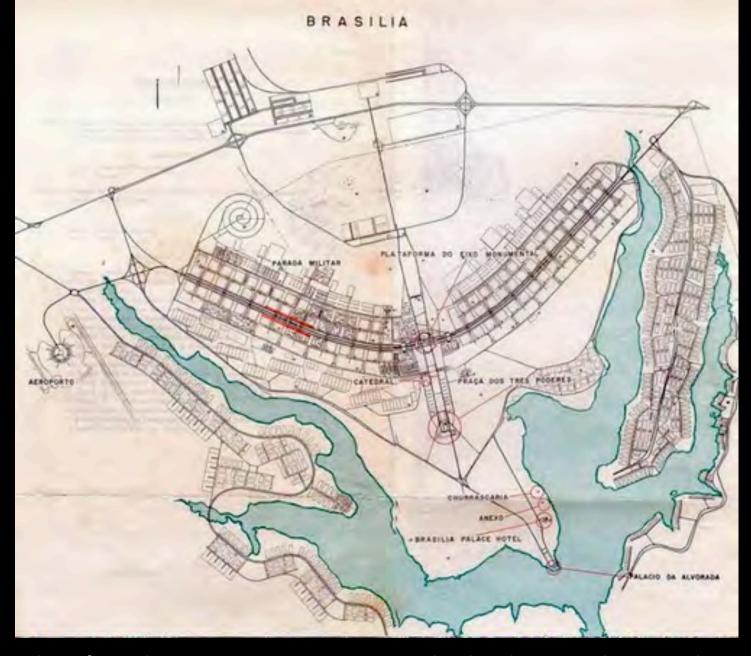
It is not the right angle that attracts me, nor the straight line, tough, inflexible, created by man. What attracts me is the free, sensual curve. the curve I find in the mountains of my country, in the sinuous course of its rivers, in the waves of the sea, in the clouds of the sky, in the body of the favorite woman. Of curves is made all the universe.

-- Niemeyer



Niemeyer, The Niterói Contemporary Art Museum, Rio de Janeiro, Brazil, 1996





Lucio Costa, plan of Brasilia, 1956-57; Oscar Niemeyer lead architect, Roberto Burle Marx landscape architect









Esplanade Brasilia, 1956-60







Ministries





The old values are still viable, however, as civic and imperial symbols. The twentieth-century project that seems to resemble most exactly the eighteenth-century visions is Brasilia, its major difference being the fact that it is actually being carried out. The similarities are remarkable. Brasilia's overall layout, or ground plan, is in the shape of a swept-wing aircraft: architecture parlante. Where the cock-pit would be in the plane stands the government center, a wilful [sic] juxtaposition of primary, improbable, geometric forms set up on a flat plane in endless space. The effect is that of sleek mathematical efficiency, and the scale of the whole city is so enormous that even these great prismatic and curved elements barely hold the ensemble together: "One does not arrive at the sublime by degrees."

George R. Collins, The Visionary Tradition in Architecture



National Congress





Three Powers Square with bust of Kubitschek







Supreme Court

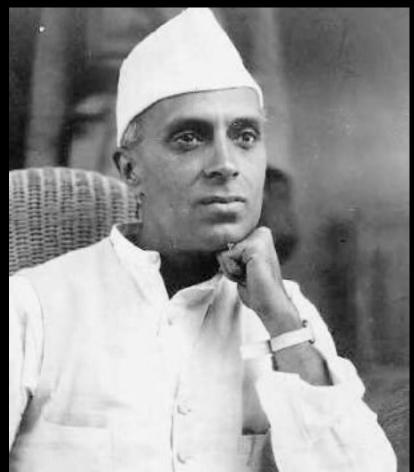


The Palácio do Planalto



I have welcomed very greatly one experiment in India: Chandigarh. Many people argue about it; some like it, some dislike it. It is the biggest example in India of experimental architecture. It hits you on the head and makes you think. You may squirm at the impact but it has made you think and imbibe new ideas, and the one thing which India requires in many fields is being hit on the head so that it may think. I do not like every building in Chandigarh. I like some of them very much. I like the general conception of the township very much but, above all, I like the creative approach, not being tied down to what has been done by our forefathers, but thinking in new terms, of light and air and ground and water and human beings.

-- Jawaharlal Nehru, 1959 (the first prime minister of independent India)

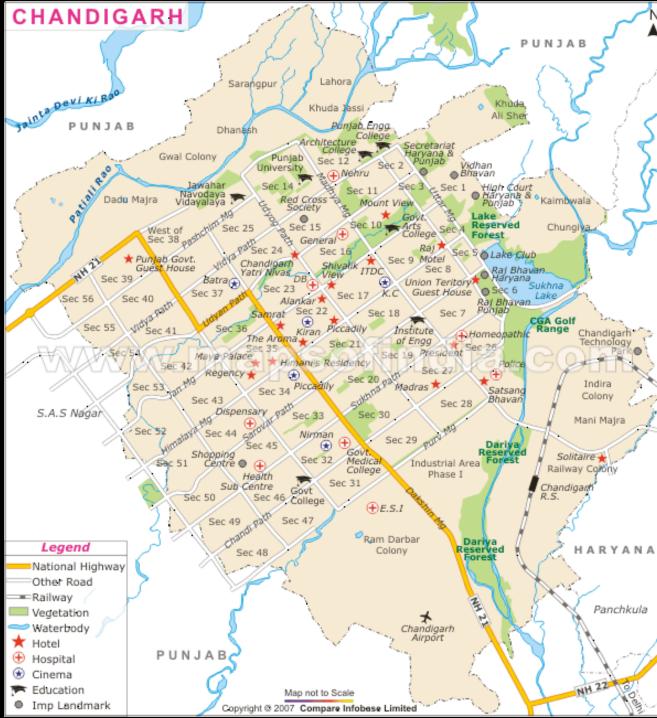


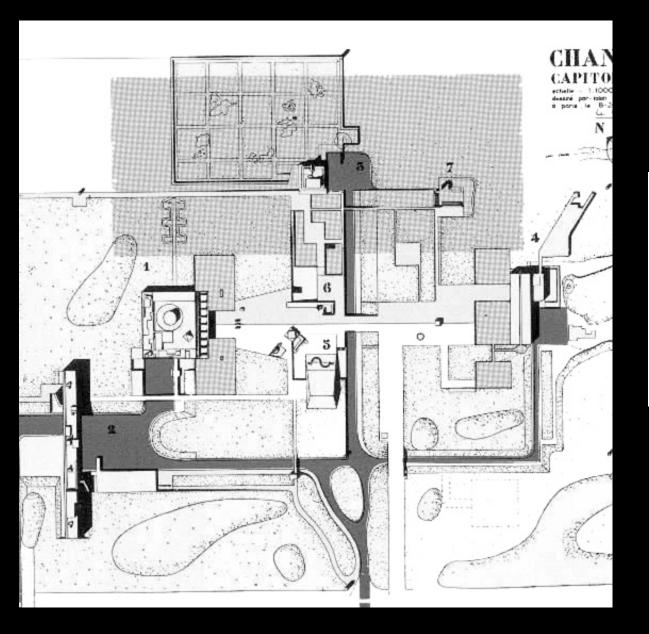


Le Corbusier with master plan of Chandigarh, c. 1956



Symbol of the Open Hand





- 1 Parliament
- 2 Secretariat
- 3 Governor's Palace
- 4 Palace of Justice with the east extensions
- 5 The Tower of Shadows with the Trench of Consideration
- 6 The Martyrs' Memorial
- 7 The Monument of the Open Hand
- C Club house
- L The artificial lake
- S Sectors



Monument of the Open Hand

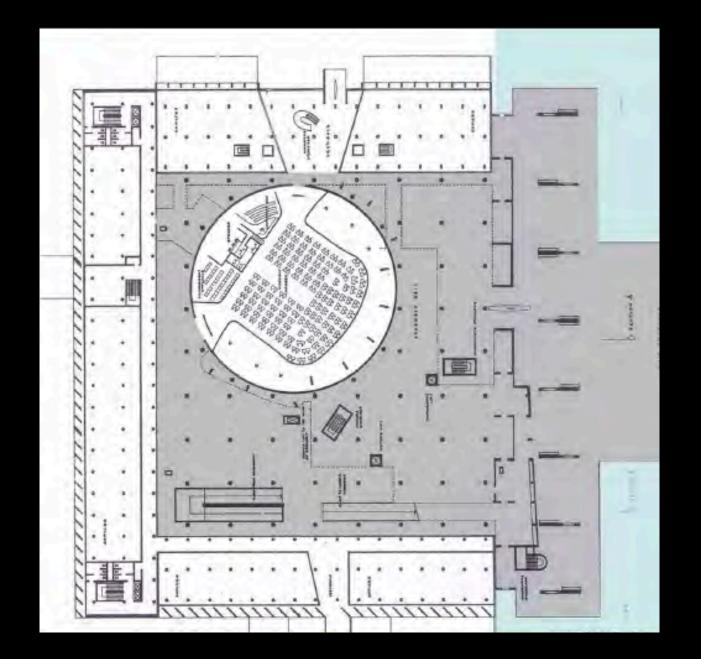


Assembly Building, 1951-65

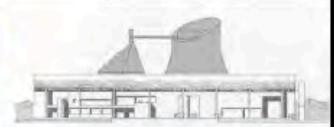




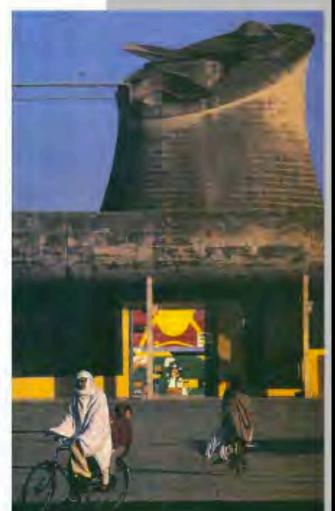






















Secretariat, 1951-1965

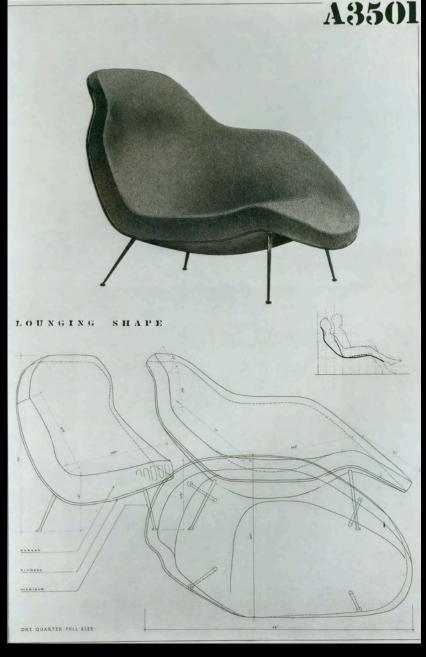








Charles Eames and Eero Saarinen, Organic Design Collection, A3501, 1938



Charles Eames and Eero Saarinen, Organic Design Collection, A3501, 1938



Eero Saarinen, Knoll Associates, Womb Chair, 1948





Eero Saarinen, Knoll Associates, Tulip Chair, 1956

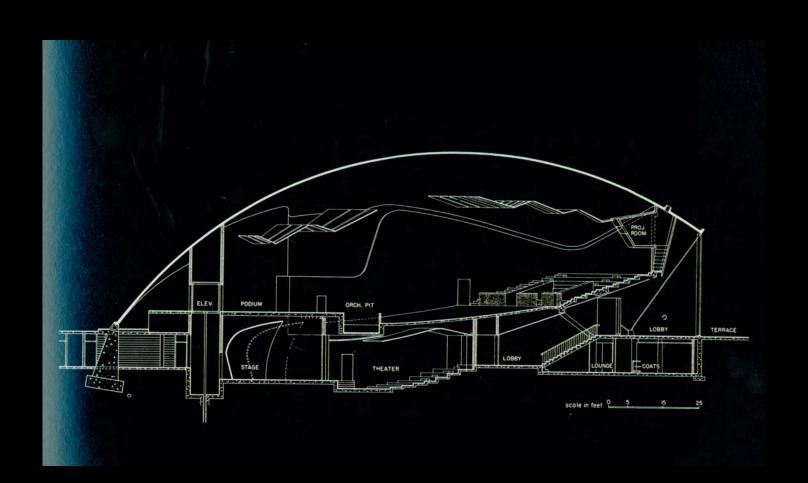
The Suburban Campus



Eero Saarinen, Kresge Auditorium, MIT Campus, Cambridge, MA,



Eero Saarinen, Kresge Auditorium, MIT Campus, Cambridge, MA, 1950-55









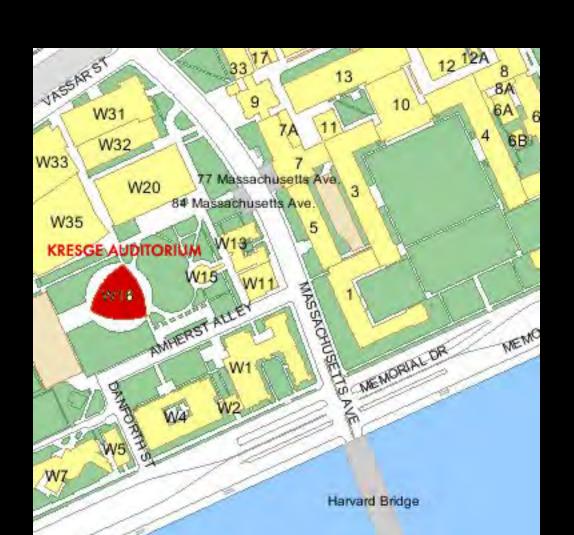














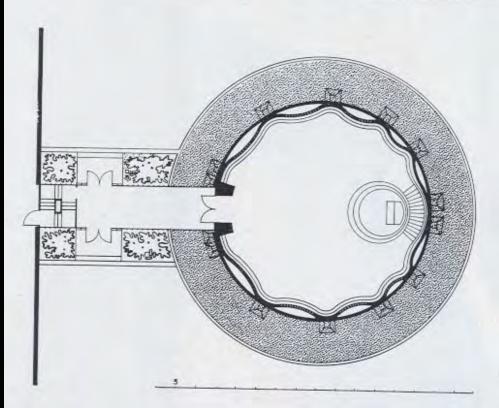
Eero Saarinen, Kresge Chapel, MIT Campus, Cambridge, MA, 1950-55

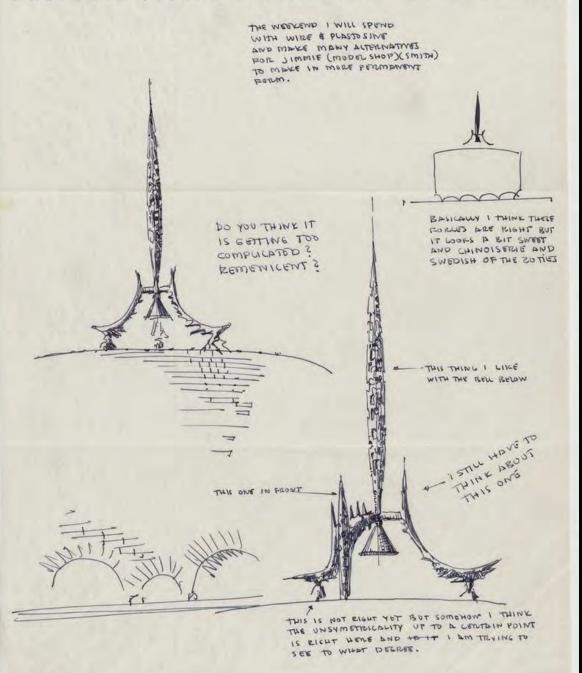


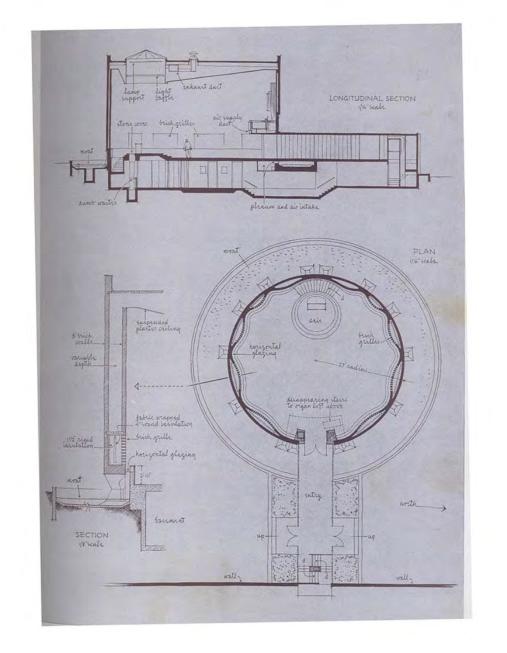








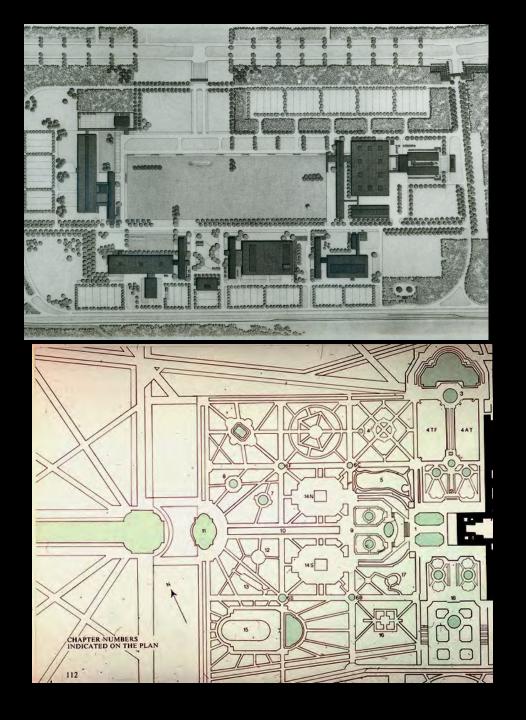


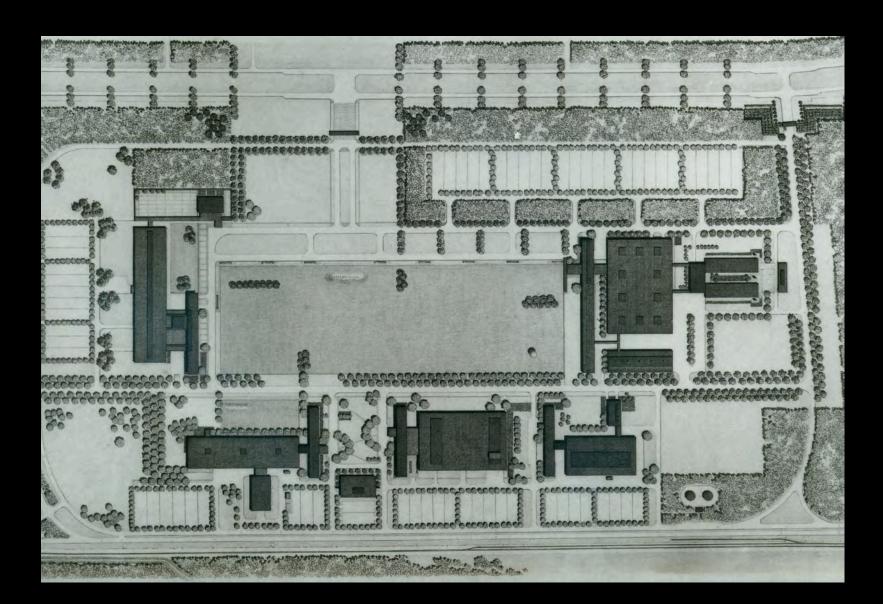




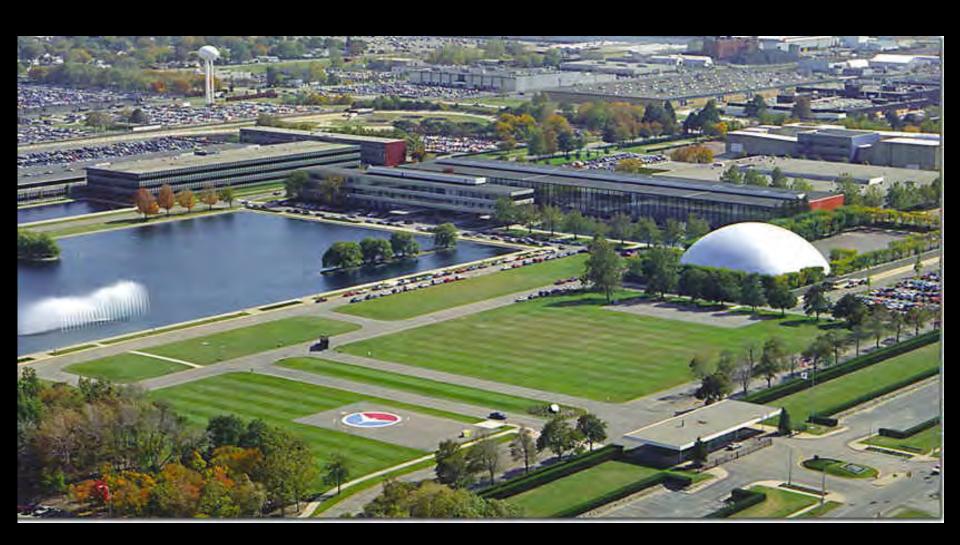


Eero Saarinen, General Motors Technical Center, Warren Michigan, 1947-56



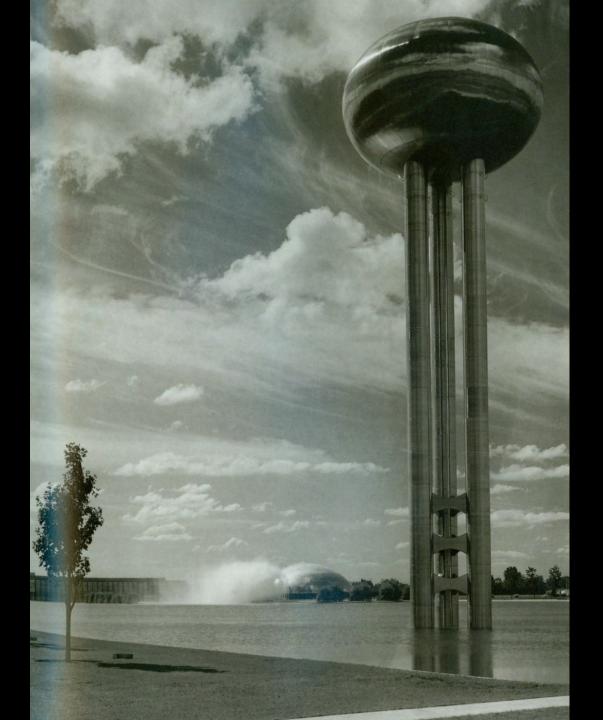












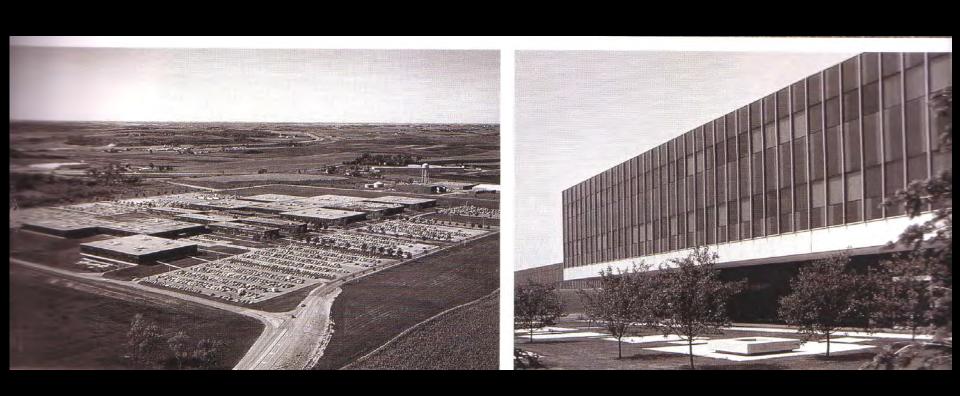






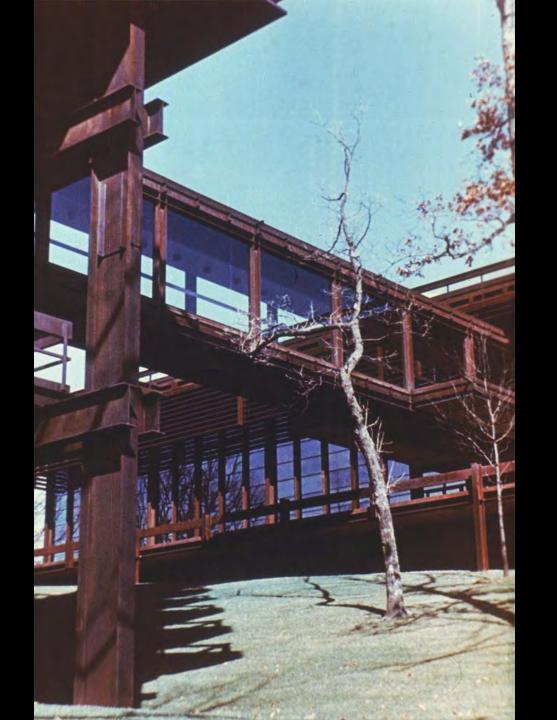
Eero Saarinen, IBM, Rochester, MN, 1956-59





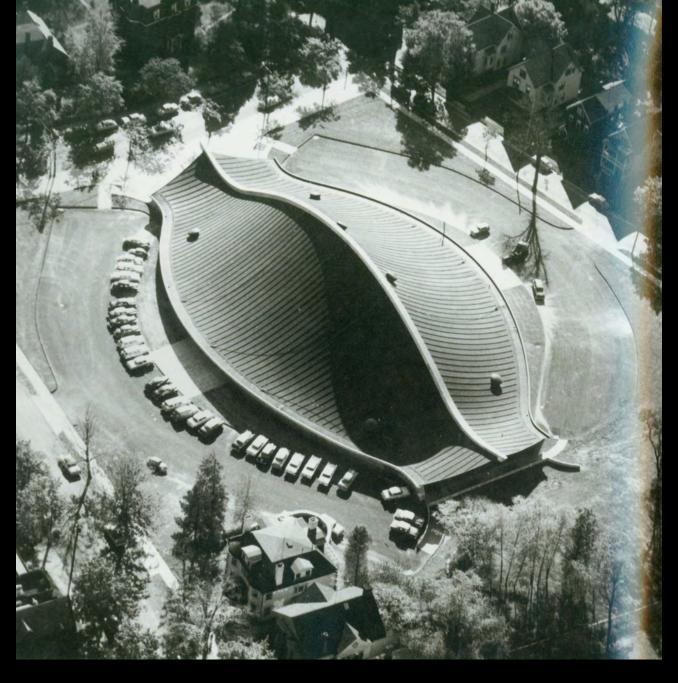


Eero Saarinen, John Deere Headquarters, Moline, IL, 1963

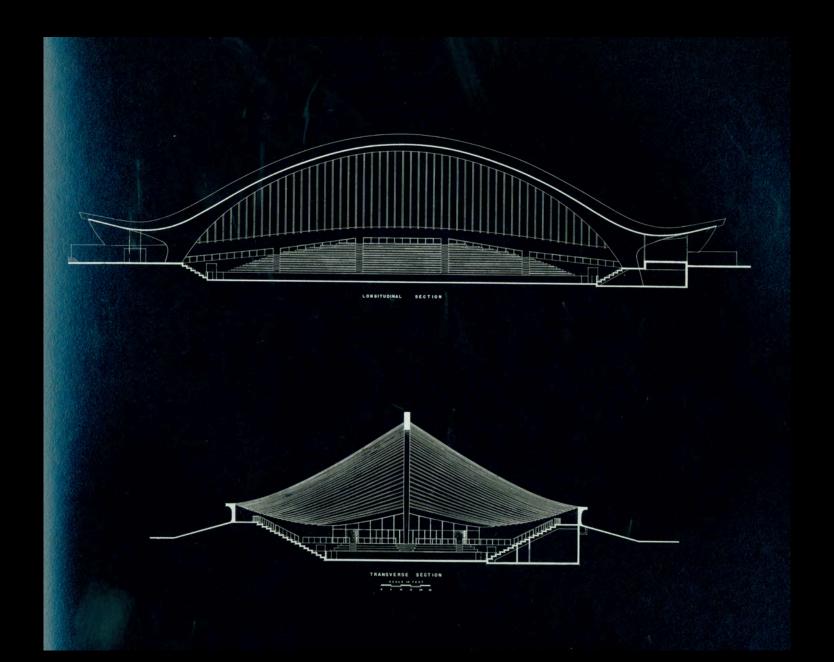








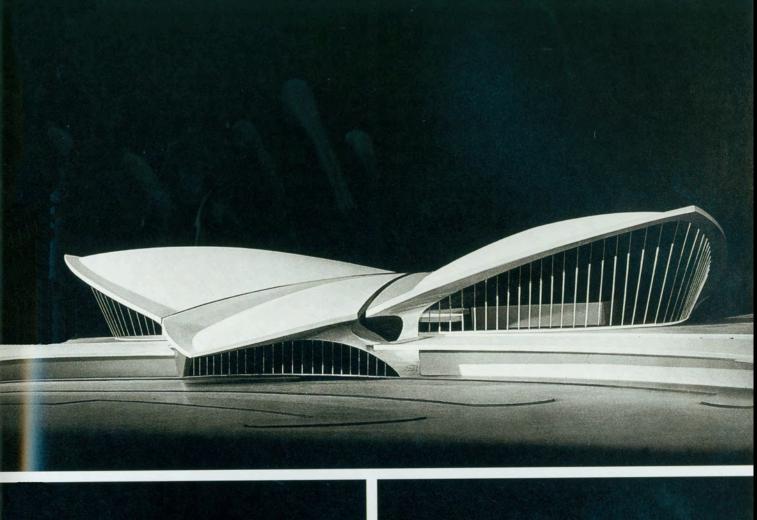
Eero Saarinen, David S. Ingalls Hockey Rink, Yale University, New Haven, CT, 1953-59





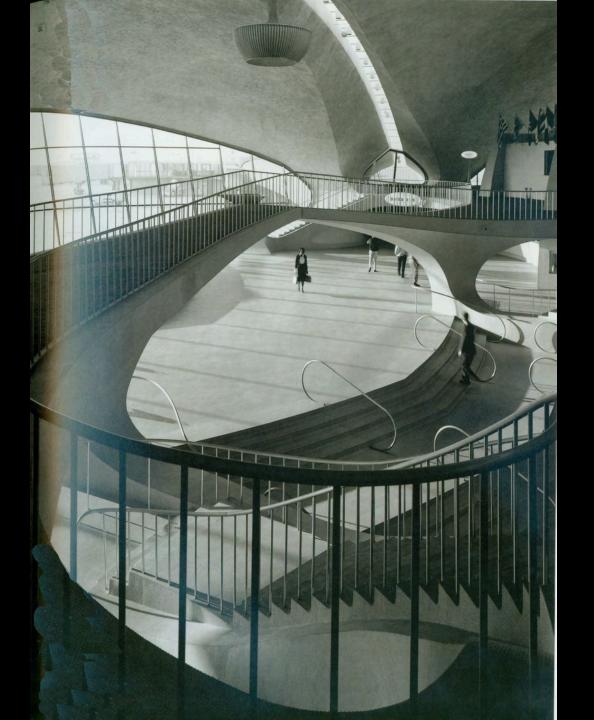


Eero Saarinen, TWA Terminal, Queens, NY, 1956-62



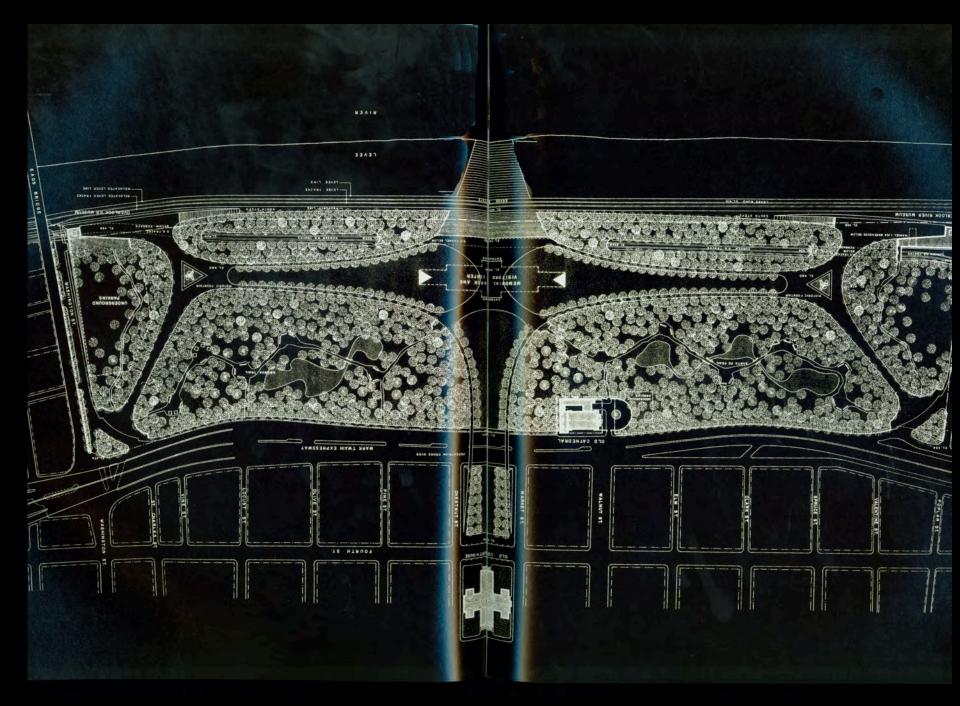








Eero Saarinen, Jefferson National Expansion Memorial, St. Louis, MI, 1947-65 (Gateway Arch)



134(135 Eero Saarinen

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